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AUTHOR	Otto, Sue K.
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ABSTRACT

The report details a project at the University of Iowa to introduce significant cultural materials into French and German second language courses through multimedia instruction. Project accomplishments include: development of cultural fluency objectives for intermediate-level language programs; development of multimedia interactions for teaching language and culture; production of 25 hours of authentic video documents on videodisc for specific thematic areas; integration of multimedia lesson materials into French and German curricula; and research to establish baseline data on cultural knowledge and attitudes and to measure the effectiveness of methods and impact of the curriculum. Computer screen illustrations from both French and German curricula and catalog descriptions of the videodiscs created through the project are appended. (MSE)

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ED 414 739

Final Report Cover Sheet

Building Cultural Fluency: A Multimedia Architecture

Grantee Organization:

University of Iowa
Language Media Center
120 Phillips Hall
Iowa City, IA 52242

Grant Number:

P116A21192

Project Dates:

Starting Date:	September 15, 1992
Ending Date:	December 31, 1995
Number of Months:	original 36 month period extended to 39.5 months

Project Director:

Dr. Sue K. Otto
Language Media Center
University of Iowa
Iowa City, IA 52242
Phone: 319/335-2332

FIPSE Program Officer: Sandra Newkirk

Grant Award:

Year 1	$ 99,874
Year 2	$100,000
Year 3	$114,000
Total:	$313,874

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Building Cultural Fluency: A Multimedia Architecture

Summary:

The synergy of campus interests in second language acquisition, teaching culture, and multimedia technology transformed our French and German curricula by the introduction of significant cultural content delivered in a multimedia-enhanced environment. Goals accomplished: developed cultural fluency objectives for our intermediate-level programs; developed multimedia interactions for teaching language and culture; produced 25 hours of authentic video documents on videodisc for specific thematic areas; integrated multimedia lesson materials into the French and German curricula; and conducted research to establish base-line data on cultural knowledge and attitudes and to measure the effectiveness of our methods and the impact of our curriculum.

Dr. Sue K. Otto
Language Media Center
University of Iowa
Iowa City, IA 52242
Phone: 319/335-2332

Executive Summary

Building Cultural Fluency: A Multimedia Architecture

Grantee: University of Iowa
Language Media Center
120 Phillips Hall
Iowa City, IA 52242

Contact: Dr. Sue K. Otto
319/335-2332

A. Project Overview. The synergy of Iowa's interests in second language acquisition, teaching culture, and multimedia for language learning led to a project that transformed our intermediate French and German curricula by the introduction of significant cultural content delivered via multimedia.

B. Purpose. Over the past decade, American schools and colleges have worked diligently to help students overcome their monolingualism and achieve useful levels of proficiency in a foreign language. At the same time, the national focus on improving the techniques of language teaching and refining the measurement of students' linguistic progress has neglected the underlying national need—to educate a citizenry that masters not just foreign *words* but foreign *cultures*. The nation's economic, political, and intellectual needs are best served when we can add to the goal of linguistic proficiency the dimension of *cultural fluency*. Our students need a far greater depth and richness of both content knowledge and cross-cultural understanding. This was the task we set out to accomplish.

We are now able to identify a number lessons learned about teaching a culture-oriented curriculum and developing new applications for multimedia technology: our goal of teaching culture was an elusive one; the level of infrastructure required for integrating multimedia into the curriculum is quite high; we need multi-year longitudinal studies for assessing changes; we must continue work long past the end of the grant period to finish our proposed development and research work; selecting materials for multimedia is a time-consuming and frustrating task; developing a multimedia authoring environment means accepting an unstable, ever-changing platform; to overcome limitations and to make our product more robust for dissemination purposes, our well-designed interactions must be converted to a lower-level programming language; and the task of mating a flexible set of interactions with a well-selected cultural document proved both exciting and time-consuming.

C. Background and Origins. The University of Iowa offered a unique set of resources for this project: (1) a major non-profit distributor of authentic foreign video/videodisc materials; (2) a long record of program development in video and foreign language computer-based instruction, including multimedia software; (3) a core of faculty and staff devoted to devising and assessing innovative language teaching approaches using advanced technologies; and (4) a state-of-the-art language laboratory. We proposed to transform our past experimental work into standard classroom practice. In other words, we were attempting to change our technological status from being the frosting to being the cake or the steak. Although we did not see it this way at the outset, our experiment was to find a way to stop being an experiment.

We soon learned that our existing software was not flexible enough to meet our needs as we came to conceptualize interactions around both listening comprehension and culture. This unexpected hurdle eventually became a ramp to the creation of a whole new suite of interactions whose availability is one of the most rewarding aspects of this project. By the second year of the project, we had moved to fully redesigned and renovated facilities that finally gave our support staff professional quarters appropriate to the kind of work they were doing. Our multimedia workstations for individual and small-group work were placed in a comfortable and attractive setting where students can work with adequate monitoring. These workstations have been connected to our local area network, thus simplifying many of the maintenance and recordkeeping tasks associated with using technology as an integral part of the curriculum. Finally, thirteen classrooms that support in-class use of multimedia have been constructed, thus allowing instructors not only to train students in the use of the tool, but to adapt our software to in-class use for presentations and small-group work.

D. Project Description. Both theoretically and practically, we were challenged to establish what a culture-based curriculum is at the lower levels of foreign language learning—what and how much we could teach our students about the target culture and how we could exploit technology to better achieve our aims. Our primary tasks ranged from reorienting instruction to focus on cultural content, to developing multimedia classroom and lab activities, to instructing TAs and students in the use of the multimedia tools at their disposal, to designing and conducting research on our materials and outcomes.

In order to deal with the complex content and structures of authentic videos, a highly interactive, adaptive technology was needed. We therefore undertook the full-scale integration of computer-controlled media (multimedia) into the intermediate curriculum both for classroom activities involving the whole class or small groups and for laboratory use by individuals, pairs or small groups. During the three years of the project, we accomplished the following goals:

- Developed a working set of cultural fluency objectives for our intermediate-level programs.
- Developed ten new authorable templates to complement existing programs, thus completing a range of multimedia interactions that can assist in reaching our cultural fluency objectives. The new software specifically emphasizes opinion-forming, insight-building and related data collection.
- Screened and selected a wide array of authentic video documents for specific thematic areas and negotiated for the rights to these video materials. Fifty sides (25 hours) of videodisc material were eventually produced during the course of the project.
- Developed and piloted multimedia lesson materials in intermediate French and German classes using the videodiscs produced by the project.
- Conducted research to establish base-line data on cultural knowledge and attitudes and to measure the effectiveness of our methods and the impact of our curriculum.

Multimedia *ToolBook* Templates. We arrived at a set of twelve core activity types that can be combined flexibly to create lessons that build both linguistic and cultural comprehension. These templates enable easy access to a range of multimedia enhancements—including interactive videodisc, compact disc audio, digitized audio, graphics, and textual notes—that can be linked to hotwords or other features on a page. The exercise formats cover a wide range of interaction types: Categories; Chart Maker; Checklist; *Dasher* (link to existing software); Identifier; *Listening Tool* (link to existing software); Object Matcher; Observer; Opinions; Sequencer; Text Mover; and Viewer. Appendix A consists of illustrations of computer screens showing interactions from these templates.

We produced templates for use by faculty members and other teaching staff who cannot be expected to learn a programming language or even to work comfortably with a full-fledged authoring system. Authors also have the capability to enhance our templates by adding additional fields, buttons, graphics and links or by changing existing fields, buttons, colors or patterns. This flexibility allows authors to overcome the uniformity and constraints of a typical closed template system. The interactions are complemented by management utilities and mechanisms for designing and controlling the flow of the lesson, for instructional recordkeeping, and for tracking user interactions for research.

French Curriculum. Thematically, the selected videos relate to a variety of issues in contemporary French society—family structure and life at all ages, immigrants in France, religion and societal values—as well as an in-depth look at Paris complemented by a series of regional snapshots. The French approach to integrating multimedia materials was quite different from the approach taken by the German faculty. Because second-year French does not use a regular textbook, their curriculum is based on a variety of materials that contribute to the treatment of broad themes. Currently, third semester French concentrates on daily life in France and social issues. The core video text is a short feature film entitled *D'après Maria*. Used as the text for a whole month during the semester, this video (along with its accompanying *ToolBook* template lesson) shows many important aspects of daily French life and presents a context for confronting the issue of racism in France. In the fourth semester, the organizing theme is the geography of France and regional life and culture. The *Autour de Paris* and *France-Régions* videodisc constitute the core video texts, providing a variety of perspectives—thematic and visual—on Paris and on a number of different regions and locations in France.

German Curriculum. The German video materials offer a wide range of perspectives on life in contemporary Germany, including customs, values, geography, life after reunification, and social, economic and political issues. These multimedia materials are designed to accompany and enhance the content and methodological approach of these textbooks. Extensive video viewing outside of class of hour-long plot-based programs is complemented by numerous in-class treatments of shorter video texts and popular songs. During the third semester, students are required to view, outside of class, the first seven episodes of the family-oriented German TV series *Forsthaus Falkenau*. In fourth-semester German, the approach is much the same: extensive viewing of videos outside of class complemented by in-class mini-lessons based on numerous short video clips and popular music. The twenty-four short videos used in this semester—drawn from the *Teleskop*, *Teleskop Plus* and *Doktor Specht* anthologies—stimulate exploration of many issues and topics, among them grunge fashion, women sports figures, AIDS, post-wall attitudes, new German zipcodes, financing studies, ecology, and tourism.

E. Evaluation and Project Results. In the second year of the project, we conducted interviews with French and German students in the first three years of language courses at the university to gather baseline data about our students' attitudes toward other cultures and their general cultural knowledge. We also conducted a control study comparing improvement in listening comprehension skills of students using computer-based multimedia lessons with students using traditional videotape and workbook treatments. A preliminary analysis of the results of this study does not reveal a marked difference in comprehension of students who used multimedia and those who used the tape and workbook approach. One problem of this study that we had not considered in advance was that students working with the multimedia exercises may actually have been disadvantaged by unfamiliarity with the computer interface of the templates, whereas students using tapes and workbooks were operating in a familiar mode. Another target of study that we identified in this project was how students use the multimedia materials. As a point of departure, we are attempting to apply elements and structures from a classroom discourse analysis system developed by Sinclair and Coulthard to describe and analyze our students' interactions with the software.

Perhaps our greatest challenge in assessment was to find an instrument to measure change in our students' attitudes about and perceptions of another cultures. The most interesting and promising approach found was the Associative Group Analysis (AGA) method. Based on the notion that a person's belief system is reflected in subjective meanings of concepts, AGA assesses characteristic understandings of concepts and global frames of reference by analyzing psychological meanings from free word associations. Students responded to 35 stimulus words, such as society, work, foreigners, violence, German food, U.S. families, China, Germany. It is clear that we were much more successful in eliciting candid responses using this approach than we were in the face-to-face interviews. We continue to consider AGA a viable method that will produce useful results we can use to inform our work in building our students' cultural fluency.

Our next major steps involve work on two fronts: (1) further on-campus adaptation of our materials to the curriculum and (2) dissemination of our products to colleagues in the field. The status of our software and our videodisc materials is now stable enough to allow faculty members and teaching assistants to create new teaching materials in the context of their normal duties. Experience has taught us that off-campus dissemination of courseware has more drawbacks than advantages. Thus we are planning to work within a consortium arrangement as the first step toward dissemination. For developments on this scale, especially on the software side, we must seek new sources of funding, both within the interested universities and from federal and private sources.

F. Summary and Conclusions. French and German students at the University of Iowa are now being exposed to significant amounts of authentic cultural materials. Their views of the target cultures have been expanded far beyond the printed words of their textbooks. The necessary condition for this transformation of the curriculum was the introduction of multimedia as the access route to difficult authentic video texts. Without this new level of control over video, the glosses and explanations of difficult words and concepts, and the newly-designed set of tasks embodied in our templates, the frustration level encountered by our novice cultural explorers would have precluded any useful work. In addition to these powerful learning outcomes in specific courses, we believe we have advanced the art of foreign language instructional software design via our multimedia templates.

Building Cultural Fluency: A Multimedia Architecture
Final Report
March, 1996

A. Project Overview

Since 1989 the University of Iowa College of Liberal Arts has systematically hired second language acquisition specialists to direct the foreign language programs. Professor L. Kathy Heilenman in French was the first of these specialists hired; a year later, Professor Erwin Tschirner in German became the second. As textbook authors and dedicated language teachers, Heilenman and Tschirner were both very interested in the ongoing work at Iowa in foreign language instructional technology done by Professor James Pusack, Department of German, and Dr. Sue Otto, Language Media Center. In a short time a natural alliance formed between these four; and, as has been the case with Iowa faculty and staff in the past, familiarity bred a grant proposal. Motivated by their common interests and expertise in second language acquisition, teaching culture, and using video and computer technologies for language learning and by FIPSE's focus on innovative reform in education, this team of language specialists conceived the Building Cultural Fluency project to transform intermediate French and German curricula by delivering cultural content via multimedia. Funded for three years, the project's broad aims included defining culture-based multimedia curricular content, developing videodisc materials and multimedia software, and evaluating the impact of this curricular approach on our students' linguistic skills and cultural knowledge and attitudes.

Our activities during the first year focused on defining our goals for teaching culture, assessing existing software for use in the project, selecting video texts, producing videodiscs, creating new multimedia software interactions, and investigating existing instruments for measuring enthocentrism and cultural attitudes. In the second year, we continued to refine our concept of teaching culture and concentrated on development of video materials and of our suite of multimedia interactions. We piloted our curricular materials (primarily using videotape and videodisc without accompanying computer lessons). We also gathered baseline data on our students' conceptions of and attitudes toward others languages cultures. During the third year, we reached our goal of presenting the curriculum with extensive use of computer-based multimedia materials in second-year French and German courses. This required extensive training of teaching staff so that they could understand and implement effectively both the multimedia tools and the cultural emphasis of the new curriculum. We made progress on the evaluation aspect of the project, conducting two studies: (1) a control study comparing the effectiveness of videotape and workbook materials with multimedia treatments; and (2) a study of change in cultural perceptions, based on a promising research method for cultural studies—Associative Group Analysis (AGA). In all three years, we brought in specialists in materials development, cross-cultural issues and educational evaluation to advise us and critique our efforts.

The population most directly served by this project were the students in second-year French and German courses, an average of about 450 students per semester. However, the videodisc-based programs that were produced during the grant have found wider dissemination, not only through additional faculty at Iowa who have used them in teaching higher level courses, but through distribution by the Project for International Communication Studies (PICS), which markets them on a non-profit basis to educational institutions nationwide. Once we have the template environment stabilized, PICS will also publish and market the multimedia lessons that we have developed at Iowa during and after the grant period. The multimedia template software we have created will also potentially benefit more teachers and students than just those at Iowa. We hope to produce a robust, distributable version of the templates in the near future, so that teachers at other institutions can author their own multimedia lessons.

In reviewing the outcomes of our project, we are satisfied to find that we reached many of the goals originally set for the project. We developed a stunning array of videodiscs with authentic French and German programming appropriate to teaching a multifaceted culture-based curriculum. We also developed a suite of authorable templates that we believe to be a valuable contribution to the field of multimedia computing. Relying heavily on multimedia, the intermediate French and German curricula were redesigned to focus on culture—building not only the base of cultural facts but also the ability to make observations about cultural differences and similarities. The implementation of these curricula represents an important and vital redirection of intermediate language instruction at Iowa. In regard to our evaluation activities, our outcomes are measured not in data analyzed or in conclusions drawn, but in successfully identifying and piloting what we feel are promising new instruments in research on teaching language and culture.

B. Purpose

The tongue-tied American in the international arena has become a familiar image among the champions of radically improved foreign language instruction. Over the past decade, in fact, American schools and colleges have worked diligently to help students overcome their monolingualism and achieve useful levels of proficiency in a foreign language. At the same time, the national focus on improving the techniques of language teaching and refining the measurement of students' linguistic progress has woefully neglected the underlying national need—to educate a citizenry that masters not just foreign *words* but foreign *cultures*.

Our current curricula, textbooks, and methods have at their center the complex set of skills—listening, reading, writing, speaking—that together define a universe of proficiency or communicative competence. The dimension that is conspicuously missing from this universe is substantive *content*. In their college-level foreign language classrooms, students seldom encounter discussions of complex issues or rich portrayals of everyday life worthy of the minds of adult learners. Instead, they receive chapter-by-chapter spoonfuls of lore known in the profession as "culture with a small 'c.'" Far from contributing to any sort of systematic knowledge of the

foreign culture, these doses of cultural castor oil may actually be so simplified and streamlined as to encourage not the understanding of the foreign society, but rather the accelerated acquisition of the shallowest stereotypes. If discussions of complex issues do occur, they tend to deal primarily with American reality, since the knowledge needed to deal with the target culture is lacking.

The nation's economic, political, and intellectual needs will best be served if we can add to the goal of linguistic proficiency the dimension of *cultural fluency*. Our students need a far greater depth and richness of both content knowledge and cross-cultural understanding. The nature of such content knowledge begins with the "cultural literacy" needed to understand virtually any authentic document emanating from a foreign culture. Our concept of content-based instruction extends much further than this, to encompass the substantive factual knowledge of the target culture's history, institutions, art and literature. From the earliest days of language study, our students must encounter authentic documents, sounds, images, and ideas taken directly from the foreign culture. Simultaneously with acquiring language skills, students must be carefully prepared to handle the complex reality of a foreign culture not only in rudimentary survival situations but also in confrontation with materials that allow them to read, listen, write, and speak in a mature and informed fashion. We believe, moreover, that high-level communication skills are impossible without a high level of cultural understanding.

As we think about the project now, we are able to identify a number lessons learned about teaching a culture-oriented curriculum and developing new applications for multimedia technology:

- **Teaching culture**. Building "cultural fluency" is an elusive goal. We are still grappling with how to get beyond simply delivering cultural facts to students and how to lead students toward cultural insights derived from their interactions with the target culture. The inherent difficulty of this endeavor is further complicated by the fact that many of our language teachers simply do not know enough about the target culture to teach a culture-based curriculum effectively.
- **Infrastructure**. A significant base of technological equipment in classrooms is essential for an undertaking such as this as is sufficient training for teaching staff and students on how to use complex hardware configurations. We could not have accomplished this project without the instructional technology classrooms we have in our building. We also could have benefited from having more multimedia stations in the Language Media Center.
- **Research**. Measurement of change in cultural attitudes is difficult since such changes are likely to occur very gradually. Multi-year longitudinal studies are indicated for assessing these changes.
- **Ambition**. We were not able to do all that we proposed to do in the three-year time frame, particularly in the assessment aspects of the project. We accomplished a great deal in three years, but we will be continuing long past the end of the grant period to finish our proposed development and research work.

- **Content.** Selection of materials for multimedia is a time-consuming and frustrating task, even when access and copyright issues are not problematical. Even when computer databases were used to pre-screen content, the task of identifying video documents that are simultaneously culturally representative, motivating, linguistically accessible, and significant required enormous effort.
- **Technological change.** Development of a multimedia authoring environment means accepting an unstable, ever-changing platform. This has significant and expensive implications for both support staff and the faculty who develop course content. When hardware and software change, courseware that may have worked perfectly in the fall semester may suddenly become temporarily inoperable in the spring semester. Such problems are especially difficult to track or anticipate for multimedia materials that rely on multiple kinds of hardware and interactions. In other words the more sophisticated our delivery of content to students and instructors, the greater our headaches.
- **Authoring environment.** Reliance on a commercial authoring system (*ToolBook*) gave us rapid initial access to powerful interactions and kept us within the timetable and budget of our project. However, we are now subject to the vicissitudes not only of our hardware platforms, but also of a "third-party" software developer. In order to overcome these limitations and to make our product more robust for dissemination purposes, we now believe it essential that our well-designed interactions be converted to a lower-level programming language (a version of C). This decision, in turn, has implications for hardware support, integration of emerging media, conversion of existing materials, etc.
- **Materials development.** The task of mating a flexible set of interactions with a well-selected cultural document proved both exciting and time-consuming. Working with multimedia is nothing like creating a workbook or a textbook; it requires careful examination of the way cultural content arises from the composite visual and auditory information. What one focuses on in a transcript or even watching a videotape is not what the student will see under multimedia-based, computer-controlled conditions. Even an experienced developer can expect to devote a minimum of two *hours* of authoring time to each *minute* of an authentic video program. If the designed interaction uses hypermedia links to go beyond the original text, development time expands geometrically.

C. Background and Origins

As a setting for this project, the University of Iowa offered a unique set of resources: (1) a major non-profit distributor of authentic foreign video/videodisc materials, with rights cleared for distribution throughout the country—PICS; (2) a long record of program development in video and foreign language computer-based instruction, including multimedia software, supported by major grants from the U.S. Department of Education, the Annenberg/CPB Project, and IBM; (3) a core of faculty and staff devoted to devising and assessing innovative language teaching approaches using advanced technologies; and (4) a solid language technology

infrastructure, including a number of instructional technology classrooms and a state-of-the-art language media center where students could benefit from the technologies and materials developed.

At the time we launched this project, we had experience in the development of a successful computer authoring system (*Dasher*) that had been designed with drill-and-practice in mind; *Dasher* had just been enhanced to deal with multimedia via videodisc and digitized audio. We had worked extensively with authentic video and had developed other multimedia tools for listening and reading, but had not yet made extensive classroom use of them. So we had lots of experimental and related experience and were proposing to transform our past work into standard classroom practice. In other words, we were attempting to change our technological status from being the frosting to being the cake or the steak. Although we did not see it this way at the outset, our experiment was to find a way to stop being an experiment.

A series of changes in available resources—software, facilities and outside support—affected our efforts since conceptualizing this project in the fall of 1991. Some of these changes were helpful; some were not.

Software

We soon learned that most of the existing software which we had hoped to adapt in order to save time and effort was not flexible enough to meet our needs as we came to conceptualize interactions around both listening comprehension and culture. Not only did new faculty collaborators bring new ideas to the table; we also found that working extensively with one or two multimedia interactions stimulated the need for others, especially ones that allowed open-ended responses to subjective sorts of questions. At the same time, our long-standing collaborator in software development at Iowa, CONDUIT, was closed down for financial reasons, leaving us temporarily without external software-development expertise. Since we were able to hire an experienced programmer, this unexpected hurdle eventually became a ramp to the creation of a whole new suite of interactions, whose availability is one of the most rewarding aspects of this project.

Facilities

In 1991 we were still located in an antiquated building with a substandard language laboratory space. By the second year of the project (fall, 1992), we had moved to fully redesigned and renovated facilities that finally gave our support staff professional quarters appropriate to the kind of work they were doing. While the move to a new building involved a tremendous drain on media center staff time (less so for faculty), this demonstration of institutional support for technology moved us into a new era in three ways:

- Our multimedia workstations for individual and small-group work have been placed in a comfortable and attractive setting where students can work with adequate monitoring.

- These workstations have been connected to our local-area network, thus simplifying many of the maintenance and recordkeeping tasks associated with using technology as an integral part of the curriculum
- Thirteen classrooms that support in-class use of multimedia have been constructed, thus allowing instructors not only to train students in the use of the tool, but to adapt our software to in-class use for presentations and small-group work.

The need for steady improvement of facilities to meet the demands of faculty had not been well-articulated in advance. In particular, we did not anticipate the demands of administering an virtual "empire" consisting of large numbers of specialized classrooms; we are still wrestling with the need for appropriate staff levels to support this expansion. Nevertheless, we feel ourselves fortunate to have had a continuing positive institutional response to our needs. The cost of these changes was borne by university building renovation funds, special allocations from student computer fees and the Vice President for Research, and contributions from the Class Gift Fund of the UI Foundation.

Outside Support

Our quest for high-quality materials has been unexpectedly aided by several sorts of collaboration both during and beyond the grant period. Based on PICS's ability to negotiate copyright clearance for authentic German video materials, we were able to piggyback on funds provided by textbook publishers in search of good video materials to accompany their own products. In the first instance, Houghton Mifflin contracted with PICS for a intermediate-level videotape anthology which eventually became *Teleskop* and *Teleskop Plus*. By using publisher funds to acquire video footage for a low-tech, videotape product, we were able devote FIPSE funding to producing a more extensive collection of high-tech multimedia materials. A similar arrangement with McGraw-Hill (subsequent to project funding) is now allowing us to adapt our templates to the critical first year of language instruction in a package called *Blickkontakte*. What we have seen in both these cases is that publishers are reluctant to invest in what they still see as experimental technologies, but that our experiments can still benefit from collaborative endeavors. In a third example of outside support that affected our results, the U.S. Air Force Academy (USAFA) contracted with PICS for the mastering of all thirteen episodes (26 sides) of the *Doktor Specht* series. For financial reasons, we had originally intended to create only one one-hour videodisc from this series, relegating the remainder of the episodes to old-style videotape usage. The USAFA collaboration allowed us to leverage our FIPSE funds for acquisitions and production thirteenfold. This series will remain a goldmine of materials for further development for years to come.

D. Project Description

The reinvention of intermediate French and German curricula using multimedia to teach a cultural content base is, after three years of work, still very much a work in progress. We were challenged to establish, both theoretically and practically, what a

culture-based curriculum is at the lower levels of foreign language learning—what and how much we could teach our students about the target culture and how we could exploit technology to better achieve our aims. Our primary tasks ranged from reorienting instruction to focus on cultural content, to developing multimedia classroom and lab activities, to instructing TAs and students in the use of the multimedia tools at their disposal, to designing and conducting research on our materials and outcomes.

The project team was comprised of four members: Sue Otto (Director, Language Media Center); Kathy Heilenman (Associate Professor, Department of French and Italian); James Pusack (Associate Professor, Department of German); and Erwin Tschirner (Assistant Professor, Department of German). The research and development efforts of this team were supported by a number of other staff and students: Carolyn Goddard (Educational Media Coordinator, Language Media Center), Linnea Wahlstrom (TA, Dept. of German), Matthew Ciscel (TA, Dept. of German), Brigitte Nikolai (Instructor, Dept. of German), Anne Besco (TA, Dept. of French and Italian), Scott Sheridan (TA, Dept. of French and Italian) and Virginie Delfosse-Reese (TA, Dept. of French and Italian). Linda McIntyre programmed the templates in *ToolBook* and *SuperCard*. Video materials were acquired through the Project for International Communication Studies (PICS), a University of Iowa-based unit that publishes and distributes these programs on tape and disc to other educational institutions as part of their regular catalog offerings. Becky Bohde and Anny Ewing (PICS staff) played a prominent role in supporting the grant project by negotiating acquisitions (video and music rights and master tape production and shipping), overseeing video editing of materials, managing transcription of the programs, and arranging for mastering and duplication of the videodiscs.

We focused on authentic video materials as the core texts for our cultural content. In order to deal with the complex content and structures of these videos, we believed that a highly interactive, adaptive technology was needed. We, therefore, undertook the full-scale integration of computer-controlled media (multimedia) into the intermediate curriculum both for classroom activities involving the whole class or small groups and for laboratory use by individuals, pairs or small groups. During the three years of the project, we accomplished the following goals:

- Developed a working set of cultural fluency objectives for our intermediate-level programs.
- Developed ten new authorable templates to complement existing programs, thus completing a range of multimedia interactions that can assist in reaching our cultural fluency objectives. The new software specifically emphasizes opinion-forming, insight-building and related data collection.
- Screened and selected a wide array of authentic video documents for specific thematic areas and negotiated for the rights to these video materials. Fifty sides (25 hours) of videodisc material were eventually produced during the course of the project.

- Developed and piloted multimedia lesson materials in intermediate French and German classes using the videodiscs produced by the project.
- Conducted research to establish base-line data on cultural knowledge and attitudes and to measure the effectiveness of our methods and the impact of our curriculum.

As noted above, we developed a working set of cultural fluency objectives for our project: (1) to develop our students' ability to comprehend authentic video material; (2) to build their cultural knowledge; and (3) to provide experience and practice in cultural discovery. All our activities in the development of the software and the design of the curriculum were driven by these three objectives.

We realized early on that our students' ability to build cultural insights was inextricably intertwined with their basic ability to comprehend the language. Therefore, we made improving essential listening comprehension skills an important aspect of our efforts. Work on language comprehension targeted comprehending relatively culture-free material as well as culture-bound material. Activities for comprehension of culture-free aspects of the language (plot, characters, etc.) included exercises to practice getting the gist, understanding details, and making inferences. Comprehension of culture-bound material (information needed to interpret text appropriately) was approached by "teaching" the cultural item through various kinds of cultural notes so that students could use this information to understand the text.

In the first year of the project, we conducted a series of interviews with first-, second- and third-year French and German students to gauge their knowledge about and attitudes toward other cultures. We gleaned several important insights from this exercise. First, our students know depressingly little about other cultures, including the culture of the foreign language they have been studying. Second, they have very little feeling for their own culture and, in fact, do not think of themselves as belonging to a culture. Third, face-to-face interviews are not especially effective in assessing students' ethnocentrism, due in large part to the political incorrectness of appearing intolerant or of holding stereotypical views of foreigners and foreign cultures. These findings directed us to pursue our second objective—to build students' knowledge of cultural facts—by selecting video texts and supporting activities that presented treatments of broad cultural topics such as geography, sociology, customs, economics, political science, cultural anthropology, etc. They also prompted us to investigate another form of measuring ethnocentrism and change in attitudes, Associative Group Analysis (AGA), which will be described in detail in Section E.

Working from the assumption that we could not teach everything about the target culture to our students and knowing that our students in general do not have a strong sense of their own culture, we made it our third priority to deliver experiences and practice in cultural discovery. By providing activities designed to elicit responses that are not "judged" as correct or incorrect, we tried to teach

analytical observation of cultural data, encourage suspension of judgment in cross-cultural situations, and encourage reflection on native culture.

Multimedia *ToolBook* Templates

We devoted more time and resources than originally anticipated to the development of a satisfactory repertoire of multimedia software interactions for our project. Otto and Pusack worked intensively with McIntyre to design the basic interactions. However, our development efforts were hampered by changes in both software and hardware. Originally based on *ToolBook* version 1.5—an authoring system for Windows—the templates had to be converted to the new 3.0 version of *ToolBook* to be more efficient and to remain viable. This conversion was further complicated by our decision to support video overlay hardware in a more generalized fashion so that we were not restricted to using IBM's M-Motion board (which IBM no longer supports). This combined upgrade turned out to be much more problem-ridden than any of us had ever expected. The project team members would all agree that, at times, we have felt rather like a pit crew trying to change a tire on a moving race car. Nevertheless, the current version of the templates is stabilizing satisfactorily and we have successfully been delivering French and German lessons over our local area network with a variety of computer systems and with three different video overlay boards for the past year.

Together with other software products developed by Pusack and Otto at Iowa (*Dasher* and the *Listening Tool*), we arrived at a set of twelve core activity types that can be combined flexibly to create lessons that build both linguistic and cultural comprehension. These templates enable easy access to a range of multimedia enhancements—including interactive videodisc, compact disc audio, digitized audio, graphics, and textual notes—that can be linked to hotwords or other features on a page. The exercise formats cover a wide range of interaction types:

- **Categories**: Categorize statements according to specified classifications (e.g., true/false; French/U.S. or German/U.S.; matching names of characters to statements by or about them, etc.) based on a video clip.
- **Chart Maker:** Complete a chart based on information gleaned from watching a video clip.
- **Checklist:** Mark statements or words that apply to a specific video segment or subject.
- ***Dasher***: Respond with textual input to written exercises for lexical, structural, and listening comprehension practice. (Not a *ToolBook* template, but a separate multimedia authoring tool, produced and published at Iowa. *Dasher* exercises may be called from within *ToolBook* to form part of a lesson.)
- **Identifier:** Select a statement or line of dialogue that best corresponds to one of several images from a video; for activities such as "Who said what?"
- ***Listening Tool***: Listen to a video segment with help in the form of sentence-by-sentence playback, keywords, and transcripts. (This software to enhance listening

comprehension was developed during an earlier grant to accompany videodiscs published by PICS. Like *Dasher*, it is not a *ToolBook*-based template, but it may be called from within *ToolBook* to form part of a lesson.)

- **Object Matcher:** Drag objects to appropriate locations on a graphic or special location on the exercise screen.
- **Observer:** Record observations about video scenes and develop a generalization or a summary statement about the culture.
- **Opinions**: Evaluate or rate statements on a value scale; students may compare their responses with those of other groups (e.g., responses from formal polls or from other students).
- **Sequencer:** Reorder descriptive statements about a video clip that have been scrambled.
- **Text Mover:** Move text from a list to a graphic or special location on the exercise screen.
- **Viewer**: Watch a video clip (without transcript or keyword help) outside the context of a specific exercise, as preparation for or follow-up on other activities.

See Appendix A for illustrations of computer screens showing interactions from these templates.

We opted to produce templates to facilitate lesson creation by faculty members and other teaching staff who cannot be expected to learn a programming language or even to work comfortably with a full-fledged authoring system. However, because the templates reside within the *ToolBook* environment, authors who have a working knowledge of *ToolBook OpenScript* and object tools have the capability to enhance any of the templates by adding additional fields, buttons, graphics and links or by changing existing fields, buttons, colors or patterns. This flexibility allows authors to overcome the uniformity and constraints of a typical closed template system. Where applicable, the exercise templates have a variety of exercise settings that can be used to customize the screen layout (number of items or size, shape and labels—such as on scales, charts and notepads), the availability of help features (such as video clues and correct answers), and the judging and display of student scores. The *ToolBook* template environment is now set up to move seamlessly back and forth between a number of other non-*ToolBook* applications, including *Dasher*, the *Listening Tool* and external on-line dictionaries. Other applications may be added as the need or opportunity arises.

The interactions are complemented by a number of management utilities and mechanisms for designing and controlling the flow of the lesson, for instructional recordkeeping, and for tracking user interactions for research. Authors use the menu setup page to sequence and group exercises into logical units for presentation to the student. A parameter may be set so students are required to work through each exercise or group of exercises sequentially (as opposed to their being allowed to make random selections from the menu), thus controlling the presentation of materials to suit pedagogical goals.

We have produced a rich multimedia authoring environment that has been enthusiastically received at national conferences where we have presented our work. There is high demand for easy-to-use tools that enable language teachers to create their own materials on both of the current predominant platforms—IBM and Macintosh. A Macintosh version of the templates programmed in *SuperCard* is near completion. However, we realize that our templates will not remain viable without on-going programming support to maintain them. We find ourselves obliged to upgrade or perish as hardware changes and new software versions are released. (We just finished upgrading from *ToolBook* 1.5 to 3.0; and, in less than a year since the release of 3.0, version 4.0 has been published.) Finding the resources to continue support for the templates remains one of our most serious challenges.

French Curriculum

Over the course of the project, Kathy Heilenman worked with Anny Ewing (PICS French Collection Editor) to select materials for and produce twelve new videodisc sides: *D'après Maria, Autour de Paris* (two sides), *France-Régions* (two sides), *L'histoire immédiate* (two sides), *La nuit du doute* (two sides), and *Les âges de la vie* (three sides). Thematically the videos relate to a variety of issues in contemporary French society—family structure and life at all ages, immigrants in France, religion and societal values—as well as an in-depth look at Paris complemented by a series of regional snapshots. [See Appendix B for content descriptions of each of these videodiscs from the PICS catalog.] *Un Bon départ*, a pre-existing PICS videodisc, also figured prominently in the curriculum during the first year of the grant. The FIPSE budget funded nine of the sides and the other three were funded internally by University of Iowa Student Computer Fees as match for the three years of the grant. Comprehensive *ToolBook* template lessons were developed by Heilenman with Besco and Delfosse-Reese for *Un Bon départ, D'après Maria*, and segments from the two sides of *Autour de Paris*. Although *Un Bon départ* has recently been dropped from the curriculum in favor of other materials, the *D'après Maria* lesson and four lessons based on the *Autour de Paris* videodisc are used by instructors for presentation in class, for small group work in class, and by students working individually or in small groups in the Language Media Center. The extent to which students work in the Media Center is determined by individual TAs and the students' own preferences for outside practice activities. Out-of-class work with the materials is generally optional.

The French approach to integrating multimedia materials was quite different from the approach taken by the German faculty. Because second-year French does not use a regular textbook, their curriculum is based on a variety of materials that contribute to the treatment of broad themes. Currently, third semester French concentrates on daily life in France and social issues. The core video text is a short feature film entitled *D'après Maria*. The main character of the film is a Portuguese woman who is a single mother and is the concierge of a Paris apartment building. Used as the text for a whole month during the semester, this video (along with its accompanying *ToolBook* template lesson) shows many important aspects of daily French life and presents a context for confronting the issue of racism in France. The

third semester materials also include a course packet with activities, a book of short stories, and *L'immeuble*, a workbook-guided simulation in which students construct and bring to life an imaginary apartment building.

In the fourth semester, the organizing theme is the geography of France and regional life and culture. The *Autour de Paris* and *France-Régions* videodisc constitute the core video texts, providing a variety of perspectives—thematic and visual—on Paris and on different locations in France, including Normandy, Marseille, Brittany, the Rhônes-Alpes, and the vineyards of Médoc. The *ToolBook* lessons are complemented by a course packet that provides additional exercise materials and resources. Students also buy a guidebook on France, which they use together with Internet resources to plan a trip to France as a final project.

Much of the videodisc material created during the three years of the project remains undeveloped at this point. We expect development of supporting multimedia tools to continue well past the end of the grant period.

German Curriculum

During the three years of the project, Pusack—working with Tschirner for selection and Becky Bohde (PICS German Collection Editor) for production—selected materials for and created 38 new videodisc sides in German: *Forsthaus Falkenau Pilotfilm* (3 sides); *Teleskop* (2 sides); *Teleskop Plus* (2 sides); *Ich wollte immer blond sein auf der Haut* (1 side); *Das Inserat* (1 side); *Rund um den Brocken* (1 side); *Drehort: Neubrandenburg* (2 sides); *Unser Lehrer Doktor Specht* (26 sides). As with the French, nine sides were funded entirely by FIPSE. However, matching internal funds and special arrangements with commercial book publishers and with the Air Force Academy (for the 13 episodes of *Unser Lehrer Doktor Specht*), greatly expanded the array of German programming on disc. *Doktor Specht*, a dramatic series, is based on the experiences of a West German school teacher who transfers to a former East German high school soon after reunification. Each of the thirteen forty-five minute episodes has been supplemented on the videodisc with carefully selected cultural or linguistic materials related to themes of the series: Berlin, housing, treatment of foreigners, violence, schools, women's roles, history, pregnancy, AIDS, reunification.

The German video materials thus offer a wide range of perspectives on life in contemporary Germany, including family life, customs, values, geography, life after reunification, and social, economic and political issues. [See Appendix B for content descriptions of each of these videodiscs from the PICS catalog.]

In contrast to second-year French (which does not use a regular textbook), the second-year German courses use two textbooks co-authored by Tschirner and Nikolai—*Kontakte: A Communicative Approach* for third semester and *Assoziationen: Deutsch für die Mittelstufe* for fourth semester. The multimedia materials are designed to accompany and enhance the content and methodological approach of these textbooks. Extensive video viewing outside of class of hour-long plot-based programs is complemented by numerous in-class treatments of shorter

video texts and popular songs. During the third semester, students are required to view, outside of class, the first seven episodes of the family-oriented German TV series *Forsthaus Falkenau*. Intensive interaction with the series pilot, which runs about ninety minutes on three videodisc sides, is provided by six comprehensive *ToolBook* lessons, which the students work on individually or in pairs in the Language Media Center. The remaining episodes are viewed on videotape in the Media Center with supporting workbook exercises. In class, ten short videos, many presented within the context of the *ToolBook* templates created by Tschirner for in-class use, motivate activities related to a variety of topics, including vacations, gender roles, racism, prejudice against foreigners, and ecological problems.

In fourth-semester German, the approach is much the same: extensive viewing of seven more episodes of *Forsthaus Falkenau* with workbook accompaniment outside of class complemented by in-class mini-lessons based on numerous short video clips and popular music. The twenty-four short videos used in this semester—drawn from the *Teleskop*, *Teleskop Plus* and *Doktor Specht* anthologies—stimulate exploration of many issues and topics, among them grunge fashion, women sports figures, AIDS, post-wall attitudes, new German zipcodes, financing studies, ecology, and tourism.

Because of the wealth of video resources and the interest of other German Department faculty in integrating video into the curriculum, the use of FIPSE-funded video materials in German has not been restricted to the second year courses. Faculty members have begun to "discover" the breadth of materials available to them and their suitability for various courses. Professor Glenn Ehrstine experimented with the *Doktor Specht* videodiscs as the core of his course Contemporary German Culture. Pusack used selected *Specht* and *Teleskop* materials in his course The German Media. Pusack and Professor Angelika Führich have begun drawing on the two *Teleskop* anthologies to augment their courses in German Composition and Conversation. It has become apparent in all of these efforts that a well-selected set of materials on core cultural themes can be explored from a wide range of academic perspectives. We have also begun to reap the benefits of returning to materials already viewed in earlier semesters. Preliminary results indicate that—far from resenting the repetition of materials—students welcome the chance to re-investigate culturally rich documents as their increasing skill levels allow them better access to the content.

As with the French videodiscs, many of the German videodiscs have not yet had lessons developed for them. At this writing, Nikolai is working on template lessons for the *Doktor Specht* series, having completed the basic interactions for the first two episodes. Development of other lessons with project video programming is expected to continue well into the future.

E. Evaluation and Project Results

In the second year of the project, we conducted a series of 48 interviews with French and German students in the first three years of language courses at the university to gather baseline data about our students' attitudes toward other cultures and their

general cultural knowledge. Heilenman developed an interview to measure our population's ethnocentrism by modifying an existing interview instrument developed by Michael Byram for high-school-age students studying French in the United Kingdom. A basic questionnaire for gathering demographic information about the students interviewed developed previously by Heilenman and Tschirner was also used in this phase of the study. Goddard and Otto conducted the interviews with three students from each of eight courses at the elementary, intermediate and third-year levels. Prompts and questions were designed to elicit students' views and opinions of languages and cultures, with a focus on Germany (for the German students) and on France (for French students). The interviews were taped and later transcribed. Project team members reviewed the transcripts and concluded that, in general, our students know very little about the target culture of the language they are studying and that they have little sense of their own culture. In addition, students seemed very reluctant to verbalize "politically incorrect" prejudices they might hold about other cultures in a face-to-face conversation with a stranger.

We conducted a control study comparing improvement in listening comprehension skills of students using computer-based multimedia lessons with students using traditional videotape and workbook treatments. Would students be able to comprehend difficult authentic materials better by working in a highly interactive computer environment as compared to students working with linear videotape and self-corrected workbook-based activities? An audiotape-based listening comprehension test was administered to 116 students in third-semester French and 70 students in third-semester German to establish a baseline measure of the students' skill level. Students in each section were then randomly assigned to videotape and multimedia groups (58 in each group in French and 35 students in each group for German) and instructed to go to the Language Media Center to perform their assigned tasks. Regardless of modality, students worked with approximately 20 minutes of video text. Excerpts from *D'après Maria* were used for French groups, and excerpts from the *Forsthaus Falkenau Pilotfilm* were used for German groups. Exercise content in the two treatments for each language were comparable. A comprehension test on the *Maria* and *Falkenau* materials was administered during class to the students shortly after they had all finished the assignment (though for some this was as much as a week after they had completed their work in the Media Center). A preliminary analysis of the results of this study does not reveal a marked difference in comprehension of students who used multimedia and those who used the tape and workbook approach. One problem of this study that we had not considered in advance was that students working with the multimedia exercises may actually have been disadvantaged by unfamiliarity with the computer interface of the templates, whereas students using tapes and workbooks were operating in a familiar mode. No doubt, whatever changes might have been effected in such a short time period by one delivery system or the other were too subtle to be measured by our instruments.

Another target of study that we identified in this project was how students use the multimedia materials. Inspired by Carol Chapelle's 1990 article, "The Discourse of

Computer-Assisted Language Learning: Toward a Context for Descriptive Research" (*TESOL Quarterly*, 24, 1990, pp. 199-225), we are attempting to apply the Sinclair and Coulthard system of classroom discourse analysis to the interaction data our template software has collected. We are using the elements and structures of this system to describe computer interactions by viewing the student and the computer as two participants in an interactive environment. Using what we hope will be precise and consistent terminology, we will have a concrete basis for analyzing student use of our software and allowing comparison between the different kinds of computer assisted language learning activities our students are doing.

Perhaps our greatest challenge in assessment was to find an instrument to attempt to measure change in our students' attitudes about and perceptions of another cultures. Do students gain a more positive attitude toward another culture by studying their language in the framework of a culture-based curriculum? Heilenman surveyed a number of attitude measures and concluded that the most interesting and promising approach was the Associative Group Analysis (AGA) method. Based on the notion that a person's belief system is reflected in subjective meanings of concepts, AGA assesses characteristic understandings of concepts and global frames of reference by analyzing psychological meanings from free word associations. Unlike standard opinion surveys, which seek overt responses about beliefs and perspectives, AGA represents an open-ended, inferential approach that maps spontaneous, subjective responses to strategically selected stimulus words. This technique, pioneered by Lorand B. Szalay at the Institute of Comparative Social and Cultural Studies (Chevy Chase, MD) has been used in cross-cultural studies to compare perceptions and attitudes of people from different countries and in studies of cultural adaptation, assimilation and integration among subcultural groups within the same country. (One of a number of Szalay's publications on this method is *Subjective Meaning and Culture : An Assessment through Word Association*. Hillsdale, NJ: L. Erlbaum Associates; New York, distributed by the Halsted Press Division, Wiley, 1978.) Usually, subjects are given a series of stimulus words that relate to larger themes or domains. For each word, they have 30-60 seconds to write down as many separate associated words (objects, ideas, issues, etc.) as they can think of during that time. Once collected, the responses are given a score to indicate relative importance. More weight is given to early responses, implying that those responses have greater meaningfulness and therefore more subjective importance in an individual's belief system. The responses are then compiled into group response lists for each stimulus. AGA emphasizes the shared responses of the groups studied; thus, only responses given by two or more subjects are retained for analysis. Then two or more judges analyze the content in order to group or categorize responses by meaning, assigning a label and a score that reflects the relative importance of the category for a particular group. From various analyses of scores, observations can be made about cultural priorities, and affinities (how groups organize and interrelate elements of their environment). Software produced at the Institute of Comparative Social and Cultural Studies facilitates this process.

For our study, students were given 60 seconds to respond to each of the following 35 stimulus words: society, work, foreigners, violence, U.S. men, nation, U.S. women,

residence, French families, concierge, French history, French food, school, German history, France, Berlin, Neo-Nazis, French women, village, environment, immigrants, French men, suburbs, nudity, Paris, German men, German families, health, marriage, transportation, German women, German food, U.S. families, China, Germany. This task was administered to 68 German students (in third semester German and in a third-year German cultural history course) and 176 French students (in third- and fourth-semester French) at the beginning of the Spring 1995 semester and again at the end of the semester. The response data collected was entered into the computer using the AGA software during the spring and summer. Future analysis remains to be completed. However, in scanning the students' responses, it is clear that we were much more successful in eliciting candid responses using this approach than we were in the face-to-face interviews. We continue to consider AGA a viable, worthwhile method that will produce useful results we can use to inform our work in building our students' cultural fluency.

Our next major steps involve work on two fronts: (1) further on-campus adaptation of our materials to the curriculum and (2) dissemination of our products to colleagues in the field.

On-campus Work

The status of our software and our videodisc materials is now stable enough to allow faculty members and teaching assistants to create new teaching materials in the context of their normal duties. A major component of this effort will be collecting and analyzing data on the effects of our materials on student learning. On the software side, we are continuing to refine and document our *ToolBook* templates and have begun to test out a Macintosh version. To the extent that we can identify small amounts of support for programming and for courseware development, this modest level of activity will continue the innovations begun under the grant.

Dissemination

Experience has taught us that off-campus dissemination of courseware has more drawbacks than advantages. While we are eager to show and validate our work via colleagues (especially those who will, in turn, help us create new courseware), we have seen many attempts at non-commercial software distribution fail. For this reason, we are planning to work within a consortium arrangement as the first step toward dissemination. The vehicle for this move will probably be the CIC (Council for Interinstitutional Coordination) structure of the Big Ten, which recently convened a major symposium on language teaching and technology. We have reason to believe that Iowa's work on the FIPSE-funded templates could have a major impact on other institutions' efforts to integrate foreign language multimedia into the curriculum. To accomplish this goal, however, we believe that our *ToolBook* templates must be a more robust and stable programming environment that runs on both Macintosh and Windows platforms. As we have always expected, we must now also allow for the use of CD-ROM-based digitized video, which has

now begun to replace interactive videodisc as the appropriate technology for our sort of language instruction. For developments on this scale, especially on the software side, we must seek new sources of funding, both within the interested universities and from federal and private sources.

F. Summary and Conclusions

French and German students at the University of Iowa are now being exposed to significant amounts of authentic cultural materials. Their views of the target cultures have been expanded far beyond the printed words of their textbooks. The necessary condition for this transformation of the curriculum was the introduction of multimedia as the access route to difficult authentic video texts. Without this new level of control over video, without the glosses and explanations of difficult words and concepts, and without the newly-designed set of tasks embodied in our templates, the frustration level encountered by our novice cultural explorers would have precluded any useful work. In addition to these powerful learning outcomes in specific courses, we believe we have advanced the art of foreign language instructional software design via our multimedia templates, as described in detail above.

Aside from advice on specific aspects of the project, as discussed above (the difficulty of dealing with cultural content in the language curriculum, the problems inherent in constantly-changing technologies), our reflections lead us to several points in regard to major projects of this sort. The first point deals with the context of a grant-funded project in relationship to the overall academic mission. Our insight is that three years is a long time in the life of a department and a curriculum, while it often seems a narrow time frame in terms of achieving ambitious results in an experimental project. We think it is best to think of a grant-funded project as a jump-start for a long-term effort. A second, closely related point is the admonition to keep one's ultimate objectives firmly in sight while riding the roller coaster of successes and failures that constitute the pathway of a project.

Appendix A

Computer Screen Illustrations

Note: These black and white screen captures do not reflect the liveliness of the screen design or the high quality of the video image.

Categories:

From *Forsthaus Falkenau Pilotfilm*, Side 1: *Erstes Sehen—Im Wald 2*. F/M. Based on the video clip, identify statements as being about the woman—*die Frau*—or the man—*der Mann*.

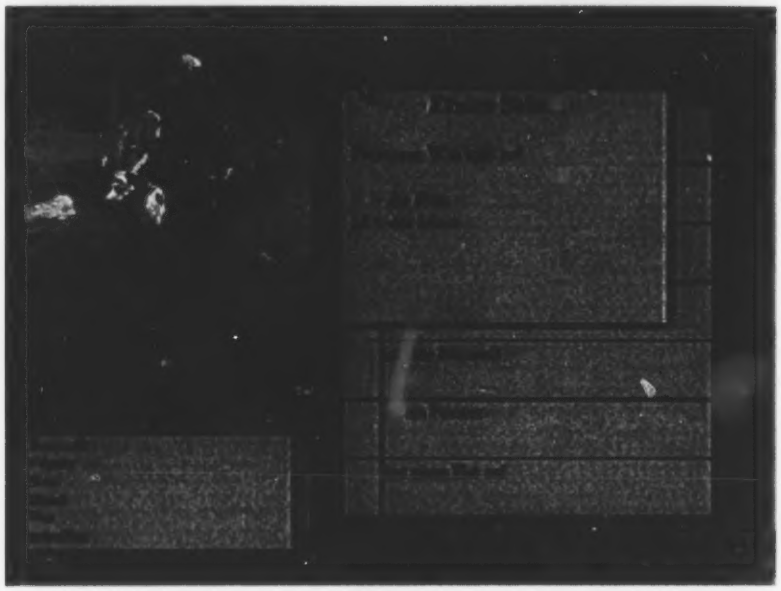
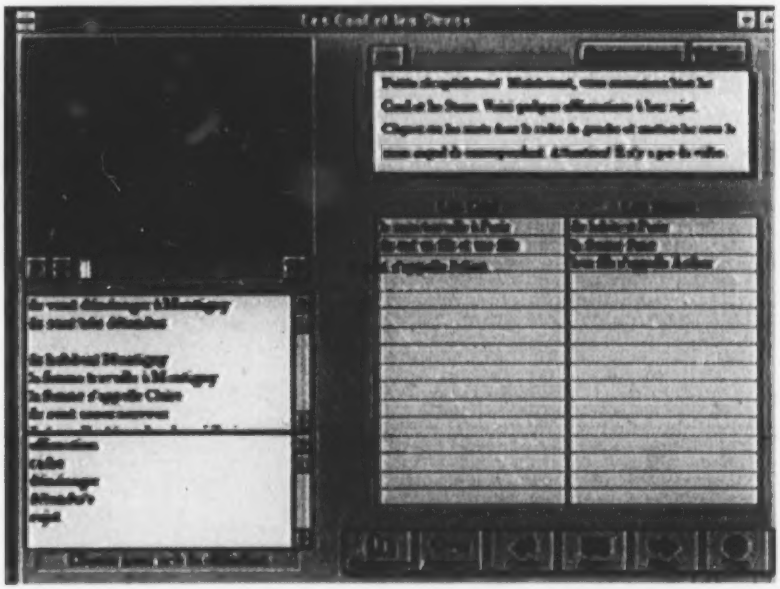


Chart Maker:

From *Autour de Paris*, Side 2—*Montigny: Les Cool et Les Stress*. Assign descriptive phrases to the Cools or the Stresses (the two couples featured in the video segment that students have been watching) by dragging each phrase into the appropriate column of the chart.



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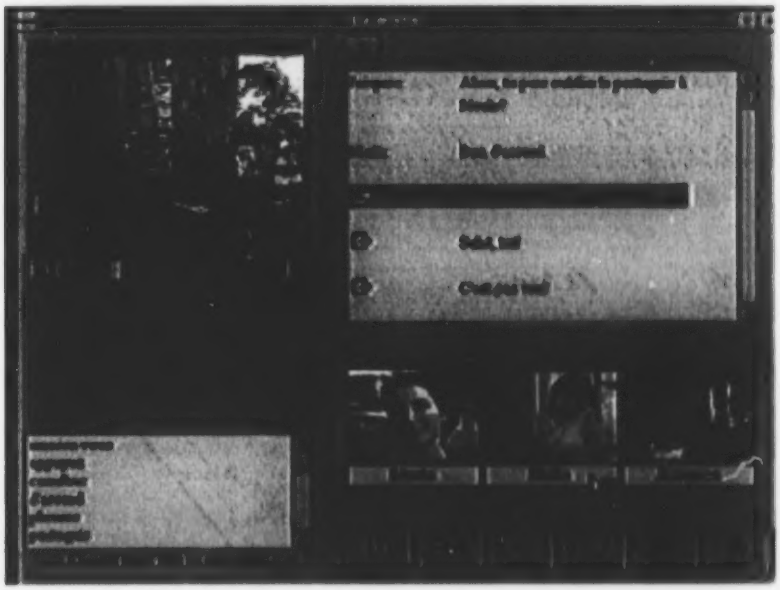
Checklist:

From *Forsthaus Falkenau*, Side 1: *Einführung (Introduction): Erstes Sehen—Titel.* Introduction to characters; watch the video and identify who the main characters are in relation to each other. Shows video clues feature (TV icons to the right) to provide help in answering.

Identifier:

From *D'après Maria*: *Le Matin.* Identify which character said what by selecting a line of dialog and then clicking on the picture of the character that said it.



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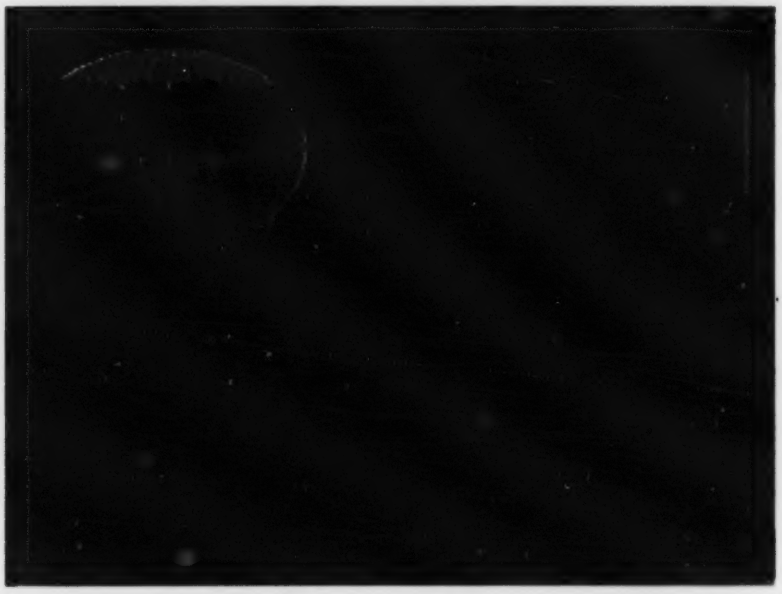
Object Matcher:

From *Teleskop*: *Deutschlandkarte/Leipzig*. Drag the star to locate Leipzig in the appropriate location on the map.



Observer:

From *D'après Maria*: *Et pour finir—L'immeuble*. This exercise focuses the student's attention on images of an apartment building, living habits, and other physical aspects of the locale (cafe, vehicles, train station). The student is asked to observe and take notes about similarities and differences (*Pareil/Different*) between these images of France and these same things in the U.S. As a culminating phase of this activity, the student writes a reflective statement about what she has observed.

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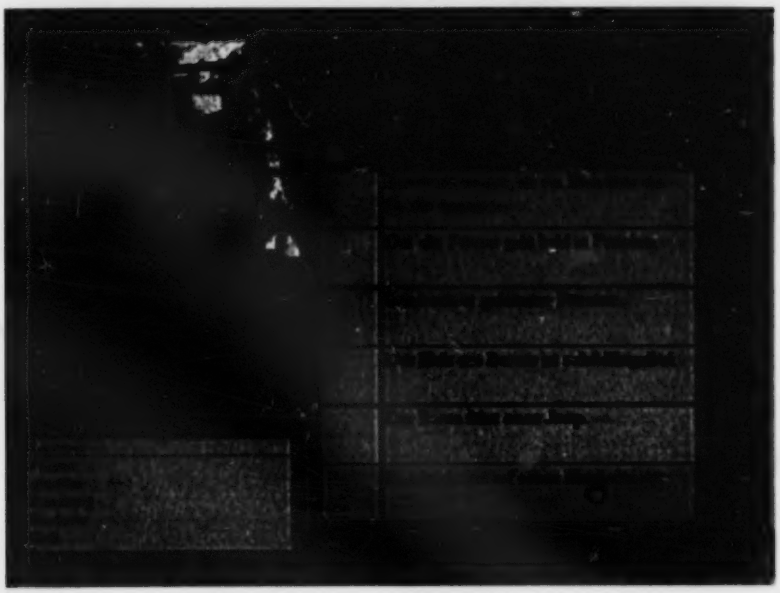
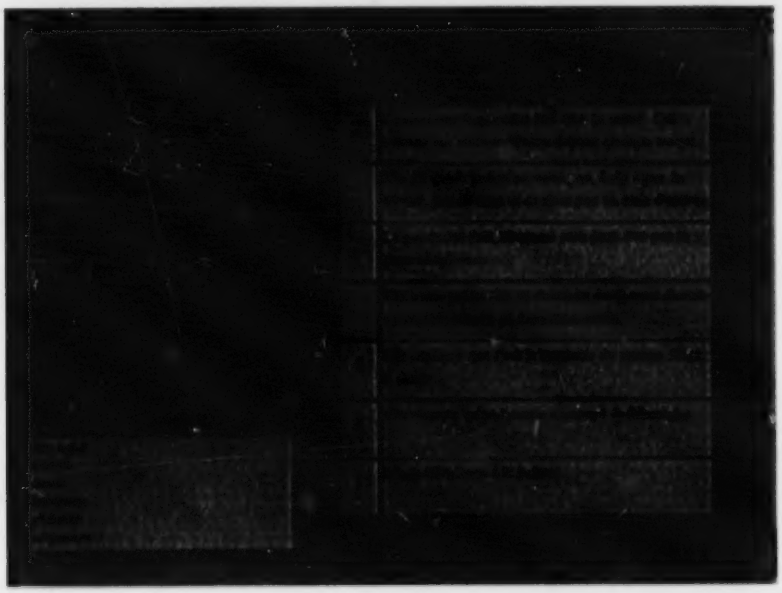
Opinions:

From *Forsthaus Falkenau Pilotfilm,* Side 1: *Zusammenfassung* (summary): 0-5 scale—Predict how important (*wichtig*) or unimportant (*unwichtig*) each of the concepts/statements listed might be to the story line.



Sequencer:

From *D'après Maria*: *Au téléphone—Coup de fil 2.* Maria has been attacked by one of the apartment dwellers; the video clip shows her call to the police and the student puts in order statements that describe the gist of her phone conversation.



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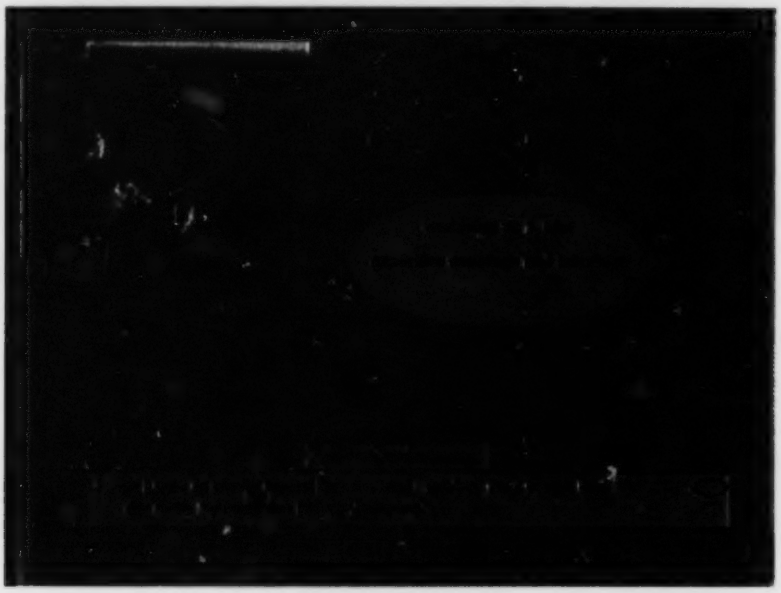
Text Mover:

From *Teleskop: Bungy-Jumping.* The student watchers the video clip and moves a piece of text from each of the three colored areas to create a sentence that summarizes the subject of the clip.



Viewer:

From *Autour de Paris,* Side 2—*Montigny: Conversation téléfonique.* Watch the video clip in full-screen mode outside the context of a specific exercise.

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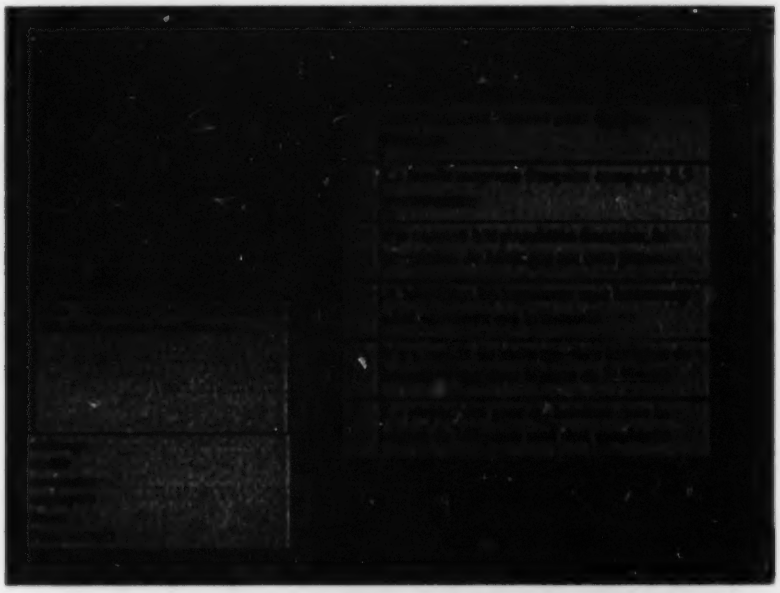
Hotwords:

From *Autour de Paris,* Side 2—*Montigny: Et pour finir.* Text, audio, video or graphics "notes" can be linked to specific "hotwords." In the first screen below, a text note with statistics about who smokes more—French men or French women—is shown when the student clicks on the hotword phrase *fument plus que..* The second screen shows the graphic linked to the hotword *des employés* found in the last item in the exercise shown in the first screen. In this example a new page is shown with a bar chart comparing employment statistics for France (blue bars) with those for Montigny (red bars) in five categories of employment: *Ouvriers, Employés, Professions intermédiaires, Cadres superieurs* and *Agriculteurs.*



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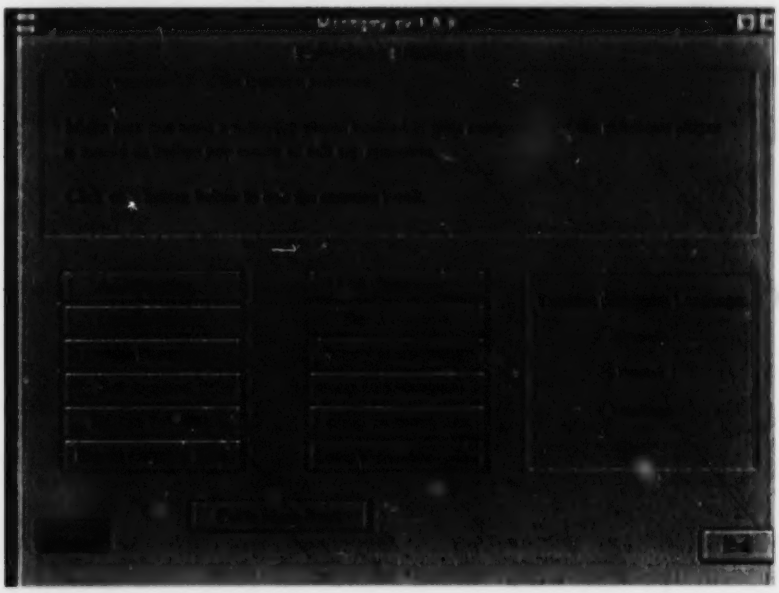
Exercise Utilities:

Each template lesson/book has this utilities page that directs the author to a number of basic management tools: add exercise, compact book, delete template, edit exercise, enable tracking, export exercise text, link dictionary, run exercise, record management, set up multimedia hardware, set up student menu, set up videodisc sides, and set language of book directions.



Setup Student Menu:

Each template lesson/book has this setup page that allow the author to group and order the exercises that have been created for presentation to the student. The parameter that requires the student to do the exercises in the order they appear in the menu is also set on this page.

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Appendix B

PICS Catalog Descriptions of FIPSE videodiscs

French Videodiscs

Les âges de la vie

The three sides of *Les âges de la vie* explore life in France at all ages. Side one launches the theme with *Génération consommateur* (p. 28), followed by a day in the life of a *grande famille* (p. 25), and interviews with a father who is denied custody of his child (p. 25, *Pères du dimanche*), and teachers and students about life in the classroom (p. 24, *Profs*). Side two follows the progression through adolescence (with *Les ados*, p. 32) to adulthood and side three finishes the cycle with scenes ranging from from *Vive la mariée* (p. 25) to the activities of the tireless grandmothers in *Super mamies* (p. 25). 90 minutes (CNDP/F2/CIRNEA 1991-93).

Videodisc + Documentation FT-20D $239.95

La nuit du doute

This emotionally charged film explores the crisis of a young Beur woman, Monica as she struggles to define herself in the context of her Algerian immigrant family and her relationship with her French boyfriend, Franck. As their compelling story unfolds scene by scene in Monica's home, at school, in Franck's home, and outside, we come to see that there is no easy solution to the plight of this modern-day multicultural Romeo and Juliet. 25 minutes (ACM 1989).

Videodisc + Documentation MG-7D $89.95
Videotape MG-7 $39.95

Les Bretons chez eux

This collection was carefully chosen for use at the introductory level. The twenty segments depict various aspects of life in the small towns of Brittany. Selections include: *petites annonces* (short televised ads ranging from a little girl seeking a new cage for her hamster to an old woodsman hoping to exchange his chain saw for a black and white TV); interviews with townspeople (what makes them happy, what makes them angry, etc.); local cooks revealing their recipes (blackberry jam, rabbit in mustard sauce, boiling an egg); features about local events and local personalities; students discussing life in high school; and more. 60 minutes (ACAV 1987/AT 1989).

Videodisc + Documentation FR-10D $169.95
Listening Tool (IBM-DOS) FR-XCIB $49.95
Videotape FR-10 $49.95

Un bon départ

Bernard has moved to Paris from a small village in the provinces to work for the PTT. He is befriended by Jean-Claude, a co-worker and compatriot, who gives him some tips on life in the big city. We follow them from the *cantine* to the darkroom, through the metro and RER, to Jean-Claude's apartment and back to the foot of the Eiffel Tower. This program offers excellent opportunities for lessons about the Paris transport system, apartment-hunting, as well as about young people and their activities. 30 minutes (PTT 1983).

Videodisc + Documentation PR-FD $89.95
Listening Tool (IBM-DOS) PR-FCIB $39.95
Videotape PR-F $29.95

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L'histoire immédiate

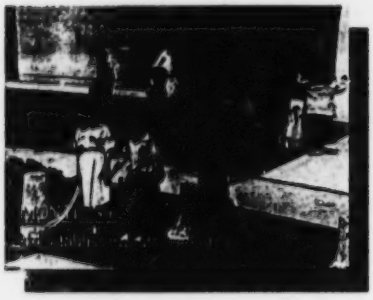
Based on *La Nouvelle France*, an analysis by Emmanuel Todd of the mutations of French society within the past decade, this enlightening program shows three major shifts in traditional values: the decline of the Catholic church, the gradual disappearance of the *classe ouvrière*, and the breaking up of the traditional family structure. The presence of the large number of immigrants in France constitutes a fourth theme of major importance in understanding France in the 90s. 60 minutes (F2 1988).

Videodisc + Documentation FT-8D	$169.95
Listening Tool (IBM-DOS) FT-8CI	$49.95
Videoguide (94 pages) V-FT-8	$ 7.45
Videotape (90 min.) FT-8	$64.95

D'après Maria

A fascinating portrait of a most Parisian character: a Portuguese *concierge* raising a daughter and trying to make ends meet as a single mother. We come to know the *immeuble* through Maria's daily encounters with the *locataires*, faithfully recorded in her *carnet*, providing her with countless anecdotes with which to regale her family on visits back home to Portugal. Packed with Parisian lore, this film shows many important aspects of daily French life. The story is easily segmented into manageable clips and is relatively easy to follow, making this film appropriate for second-year, conversation, and civilization courses. 30 minutes (ACM 1986).

Videodisc + Documentation SF-6D	$89.95
Listening Tool (IBM-DOS) SF-6CI	$39.95
Videotape SF-6	$39.95



Autour de Paris

This two-sided disc combines some of our most popular videotape programs, including *Paris, peut-il perdre sa mémoire?*; *En France: Paris; Montigny, ma préférence*; and selections from *Un Paris à découvrir* (e.g. *le métro, le resto-U*). Together they provide a variety of new perspectives—both thematically and visually—on a familiar topic for all French classes. 60 minutes (CIRNEA/F2 1988-91).

Videodisc + Documentation PRP-5D	$169.95
Listening Tool (IBM-DOS) PRP-5CI	$49.95

"[Autour de Paris] provides the perfect introduction to Paris for a language course in which culture plays a prominent role: both the Paris of great monuments; and the Paris of café scenes, street markets, and street life."

Downing A. Thomas, The University of Iowa

France-Régions

A collection of regional video from all corners of *la France héxagonale*, including thirteen segments ranging from one to twelve minutes in length. View *Aspects de la Normandie* from Rouen to the *herbages* which bring us the marvels of Norman cheese, and on to magical Mont Saint-Michel; *La Bourgogne des grands vins*, "where it seems only grape vines grow and every village is home to a famous vintage;" and Marseille whose accents echo from the old port and its fish market to the *terrain de pétanque*; visit the coast and marketplaces of Brittany; follow a day in the life of a young Corsican boy; learn about the *autres métiers* of farmers in the Franche-Comté; see the diversity of activities in the Rhône-Alpes; and tour the vineyards of Médoc. 60 minutes (F2/AT/TS/CIRNEA 1987-91).

Videodisc + Documentation FR-19D	$169.95
Listening Tool (IBM-DOS) FR-19CI	$49.95

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German Videodiscs

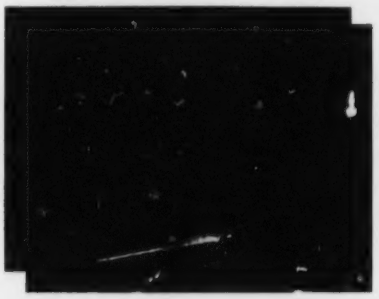
Blickkontakte

Video to accompany Kontakte: A Communicative Approach 3e.
published by The McGraw-Hill Companies, Inc.

Blickkontakte is a brand-new collection of 27 short video segments from the ZDF in Germany. The authentic video selections provide an exciting complement for any first year program in German. The wide variety of subjects appropriate to beginning levels includes: *Guten Tag und Auf Wiedersehen, Wie wird das Wetter?, Fünf Schulfächer, Christkindl, Ein futuristischer Personenzug, Arzt und Apotheke, Krawalle in Magdeburg, Wer möchte Kinder bekommen?*, and many more. 60 minutes (ZDF 1994).

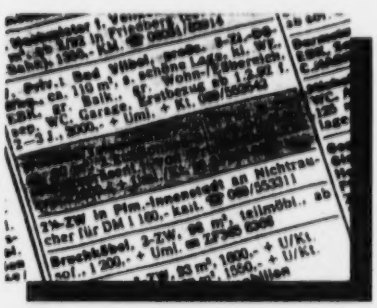
Videodisc + Documentation ZD-13D $169.95

Ich wollte immer blond sein auf der Haut: Porträt einer farbigen Deutschen



Beatrice, a woman with a German mother and a Nigerian father, grew up in the former DDR in the 1960s and 1970s. In this video she tells of her life and experiences. Reading aloud from her girlhood diary helps her focus on special events and important memories. She gives the viewer quite a different perspective on Berlin before and after the Wall went down. The combination of viewpoints on the DDR and on being *"anders"* in Germany makes this a fascinating portrait. 30 minutes (ZDF 1993).

Videodisc + Documentation NB-4D $89.95
Videotape NB-4 $39.95



Das Inserat: Vom Wettlauf um die Wohnung

The documentary follows the process of advertising and renting an affordable apartment in Frankfurt. Interviews with the owner of a very reasonably priced apartment and with some of the more than 150 applicants who try to get the apartment reveal the difficult situation for many middle-class Germans seeking a decent place to live. The cheaper apartment is contrasted with another, more representative apartment that no one seems to want. The scenario in Frankfurt is unfortunately exemplary for most areas of the country. 30 minutes (ZDF 1992).

Videodisc + Documentation ZD-10D $89.95
Videotape ZD-10 $39.95

Solche Männer braucht das Land!

Mona Lisa is a popular evening talk show run by women on topics of interest to women. This segment of the series is about men who stand out because of their attitudes toward women. Of the four men whose portraits are shown, one is a father staying home to care for his four children, one is an entrepreneur determined to have at least half of his workforce be female, one is a politician who took parental leave to care for his child, and the fourth is a filmmaker who chose the topic of abortion from a woman's point of view. Also included on the second sound-track is an interview with a pastor who has long championed women's rights. 30 minutes (ZDF 1993).

Videodisc + Documentation ZD-9D $89.95
Videotape (45 min.) ZD-9 $44.95

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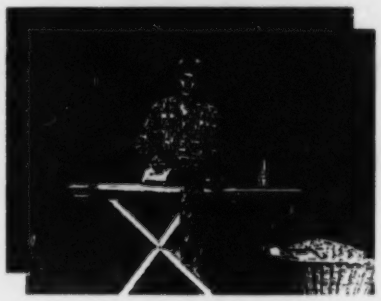
Rund um den Brocken

The video presents a trip around the Brocken, the highest peak in the Harz Mountains, and illustrates the current situation at the former border between East and West Germany. Towns on the west side of the mountain are fully integrated into the German economy, while communities on the east side still feel underprivileged and struggle to take part in the economy. Ecological problems are outlined as well as emphasizing the historical and recreational importance of the area. 30 minutes (ZDF 1993).

Videodisc + Documentation ZD-11D	$89.95
Videotape ZD-11	$39.95

Teleskop: Landeskunde im ZDF



Teleskop: Landeskunde im ZDF, a co-production of PICS and Houghton Mifflin Co., is a video complement to *Kaleidoskop*, Houghton Mifflin's second-year college text, and the video and workbook can be used independently in conversation classes. The 22 segments are divided into ten thematic groups, such as *Freizeit, multikulturelle Gesellschaft, Partnerschaft*, and *Umwelt*. The student workbook offers a variety of exercises for previewing, viewing, and expansion, with instant videodisc access through barcoding. 60 minutes (ZDF 1992/1993)/138 pages (Houghton Mifflin 1995).

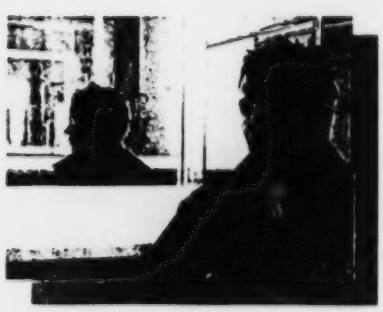
Videodisc + Documentation TS-1D	$169.95
Listening Tool (IBM-DOS) TS-1CI	$49.95
Videoguide V-TS-1	$14.95
Videotape TS-1	$49.95

In short, both the Teleskop *video and video workbook are wonderful resources for German classes. The video segments deal with relevant topics and supply a great deal of useful information. The pre- and postviewing activities as well as the exercises encourage students to use German creatively and will surely help them overcome any anxiety they may have about working with authentic video.*

Donna C. Van Handle
Modern Language Journal *79.3 (Autumn 1995), p. 447*

While the concept underlying Teleskop*—didacticized video segments highlighting important aspects of modern German life—hardly qualifies as groundbreaking, the fact that it takes second year (and later) students as its audience and presents them with a convincing argument for their ability to comprehend unedited German television clips clearly puts* Teleskop *head and shoulders above its competitors. In fact, the whole package is nothing less than splendid and will provide a qualitative benchmark for intermediate-level video materials for years to come.*

James Ogier
Northeast Conference, *Newsletter 38, Fall 1995, p. 44*



Teleskop Plus: Noch mehr Landeskunde im ZDF

Following the pattern of *Teleskop: Landeskunde im ZDF*, *Teleskop Plus* offers 22 more segments of video from various programs on the ZDF in Germany. The segments are grouped in ten *Themen*, such as *Kommunikation, das vereinigte Deutschland, Musik, Gleichberechtigung* and *Partnerschaft*. The video segments complement the selections in *Teleskop*. An instructor's manual will offer information both for *Teleskop* and for *Teleskop Plus*, including hints and tips on using the segments in class, actual exercises, vocabulary lists, transcripts, barcodes for the laserdisc, and supplementary readings. 60 minutes (ZDF 1993).

Videodisc + Documentation TS-2D	$169.95
Listening Tool (IBM-DOS) TS-2CI	$49.95
Videotape TS-2	$49.95

Drehort: Neubrandenburg

Interviews with numerous citizens in and around Neubrandenburg in Mecklenburg-Vorpommern reveal much about the situation before and after the reunification of the two Germanies. The workbook is closely coordinated to the video. Watch for news of Macintosh software in upcoming fliers. See page 38 for more information. 60 minutes/146 pages (NU 1992).

Videodisc + Documentation NB-2D	$169.95
Listening Tool (IBM-DOS) NB-2CIB	$49.95
Videoguide—Teacher's Version V-NB-2T	$15.00
Videoguide—Student's Version V-NB-2S	$10.00
Videotape NB-2	$49.95

The quality of the video and audio is very good and the footage expertly edited. There is also a nice mix of authentic and scripted language. ... What makes this video so appealing is that it succeeds in giving the viewer a real feel for Neubrandenburg and its people. By chronicling the personal successes and failures of the individuals interviewed, it sheds light on the challenges facing the citizens of the former GDR.

Donna C. Van Handle
Unterrichtspraxis *27.1 (Spring 1994), p. 140*

Unser Lehrer Doktor Specht

Dr. Markus Specht teaches German and history. He began his career in West Germany, but moved to Berlin in 1992, and at the start of this series takes a position as the director of a *Gymnasium* in Potsdam. The series follows the trials and tribulations of the teacher, his colleagues, and the students, as they deal with German reunification on a day-to-day basis. Not only school life, but also extracurricular activities are chronicled; Dr. Specht's love life plays a prominent role in the action as well. *Dr. Specht* has become a popular hit in its early evening slot on the ZDF in Germany, and you'll be just as enthused using it in your German classes. You and your students will gain a deeper awareness of what reunification means to Germans and learn more about schools, teachers and students in contemporary Germany.

PICS has 13 programs of the series with the following titles:

UL-1D.	*Warum nicht Potsdam*
UL-2D.	*Der Schulanfänger*
UL-3D.	*Die neue Wohnung*
UL-4D.	*Ein Kündigungsgrund*
UL-5D.	*Ein paar Einbrüche*
UL-6D.	*Tanzstunde*
UL-7D.	*Schule der Liebe*
UL-8D.	*Strohwitwer*
UL-9D.	*Nichts als Mißverständnisse*
UL-10D.	*Eine Herzensangelegenheit*
UL-11D.	*Die Ferienreise*
UL-12D.	*Die Flucht*
UL-13D.	*Der Rücktritt*

Doktor Specht Entire Series:		
13 videodiscs	UL-SD	$1,600.00
Doktor Specht First Half Series:		
7 videodiscs	UL-S1D	$900.00
Doktor Specht Second Half Series:		
6 videodiscs	UL-S2D	$800.00

Each 47-minute episode is on a two-sided disc with extra material from the ZDF pertinent to that segment to fill out the hour. For example on UL-1D, *Warum nicht Potsdam?*, we offer four shorts on Berlin and Potsdam. For descriptions of each episode, please see pages 36-37. Every disc includes documentation. (ZDF 1992)

Videodiscs UL-1D to UL-13D each	$169.95
Videotapes UL-1 to UL-13 each	$47.95

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Frau und Beruf: Atypisches und Typisches

These video segments from the ORF illustrate aspects of the job market in Austria and Switzerland, particularly for women. Interviews with a Swiss woman who co-pilots a DC-9 and with three Austrian women (the owner of a furniture store, a carpenter, and a glazier) comprise two segments. The other two segments discuss what types of jobs and apprenticeships young men and women in Austria choose. The video has lost none of its relevance since it was produced. 30 minutes (ORF 1989).

Videodisc + Documentation OR-1D	$89.95
Listening Tool (IBM-DOS) OR-1CIB	$39.95
Videotape OR-1	$29.95

Derrick: Die Dame aus Amsterdam

This disc is a complete episode of the popular detective series *Derrick* on the *ZDF* in Germany. Derrick is a police investigator who must solve two murders which seem to have no cause or meaning, but in the end do connect to the Lady from Amsterdam. The well-known genre of detective stories makes it easy to follow the plot. The Videoguide offers ideas for checking listening comprehension as well as a complete transcript. 60 minutes (ZDF 1986)/74 pages (PICS 1991).

Videodisc + Documentation KR-2D	$169.95
Listening Tool (IBM-DOS) KR-2CIB	$49.95
Videoguide V-KR-2	$6.95
Videotape KR-2	$49.95

Forsthaus Falkenau

Our popular series follows the Rombach family as they move to the Bavarian Forest and begin a new life. Three generations of the family and their friends and neighbors interact in everyday life and in unusual situations to give students plenty of discussion material. Two episodes are on videodisc, and the whole series is accompanied by two videoguides; see page 39 for more about the other episodes.

Pilotfilm: Ein neuer Anfang

After becoming a widower, Martin Rombach seeks a new beginning with the profession he had once studied: forestry. His family is very skeptical, as are the townspeople of Kublach, the village in the Bavarian Forest where the Rombachs will make their home. 90 minutes (ZDF 1989).

Videodisc + Documentation FF-PD	$239.95
Listening Tool (IBM-DOS) FF-PCI	$59.95
Videotape FF-P	$59.95

Kochkünste

More members of the Rombach family and their friends are featured in this episode. With cooking and cleaning and other "women's work" as a focus in the episode, some prejudices are exposed as two of the older characters get better acquainted. The Videoguide emphasizes visual aspects of the video and gives extensive exercises for language practice. 60 minutes (ZDF 1989)/92 pages (PICS 1991).

Videodisc + Documentation FF-7D	$169.95
Listening Tool (IBM-DOS) FF-7CIB	$49.95
Videoguide V-FF-7	$7.45
Videotape FF-7	$49.95

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